



THE week has only been one of fair profit for all the theaters, the Orpheum alone excepted. Blanche Walsh, in a rather impossible play, must know now, if she did not before, that "the play's the thing," and that she must hasten and find some vehicle worthy of her talents for the summer for her is on the wane. And while she is searching, let us express the hope that she may find the pure streams, rather than in the gutters of life, the problem plays, the erotic, the building of heroes out of women who transgress, all of that is growing vastly wearisome to the average play-goer whose good will is vital to any artist's success. At the Colonial they are suffering from giddiness due to the dizzy tumble from "The Witching Hour" to "The Cow and the Moon." Next week they will ascend the heights again with an all-star coterie in Viola Allen, James O'Neill and Minna K. Gale, who, strange to say, come for two nights, when they would have been good for a week. Better take a look into that booking apparatus of yours, friend Cort. All roads have led to the Orpheum box office this week, and a good share of the public patronage has flowed on to the Garrick, where the sweetness and purity of the "Old Heidelberg" story seem never to grow old.

At the Shubert and the other Florence houses, the creditors are clamoring for the keys, and the management is learning what the Mission learned before it, that the amusement business in Salt Lake is a gamble; that it is sadly overdone; that there must be an operating capital to fall back upon when rainy days come, and that even then some one is going to get left in the scramble.

"THREE TWINS."

The Salt Lake theater has for its attraction Monday week, Joseph M. Galt's, musical comedy, "Three Twins," with Bessie Clifford in her "Yama Yama" song. Miss Clifford has many friends, and Victor Morley has scored a big hit with his peculiar line of comedy. The company is one of the largest that has been seen in Salt Lake City in many years, and the female chorus has been carefully selected.

There will be the usual matinees with a special one on Thanksgiving day.

TIME, PLACE, GIRL.

This lively musical comedy, well remembered in Salt Lake, will be produced at the Colonial for five days next week.

"The Time, the Place and the Girl" was taken from an actual occurrence, the scenes being reproduced from photographs around which the story was written. "Johnny, Hicks," a slangy, good-natured but "honorable" young gambler, is away from the old stereotyped stage character, very original and refined and above all highly pleasing. Molly Kelly, the trained nurse; Pedro, the organ grinder; Willie, the spoiled child and the coal heaver hold up the comedy and of the play. The chorus comes from the La Salle school, long noted for its "Brothers" and having a reputation of being the greatest training school for chorus girls in America.

One of the most beautiful stage pictures ever presented is that used in the second act. Forty young ladies so arranged and grouped as to reproduce a large American flag, covering the entire stage. The song hit is "Thursday Is My Jonah Day," which will be the highest hit since the days of "After the Ball."

MISS ALLEN, MR. O'NEILL AND MISS GALE.

It has been many years since Salt Lake had the pleasure of welcoming three such stars as those who will appear at the Colonial in "The White Sister" next Friday and Saturday evenings. This play, which is made from the last novel written by the lamented Marion Crawford, was fitted specially to Viola Allen, and who, regarding the necessity of having artists of her own caliber in the supporting parts, engaged James O'Neill of "Monte Cristo" fame, for the leading male role, and the favorite actress, Minna K. Gale, for the opposite female part. It has been many years since Miss Gale appeared in Salt Lake, but her name is still well remembered. O'Neill of course needs no introduction, and Miss Allen, whose popularity here dates back to the days of "Esmeralda," is also sure of a fine reception.

"The White Sister" is based on the story of a nun who takes the veil, in the belief that her lover is dead in the wars. His return and his endeavors to induce her to leave the convent, first through supplication, and then through violence, form the theme of the play. The popularity of the three leading players, together insure a great week end's business at the Colonial.

Answering an inquiry, the Deseret News will state that Minna K. Gale's last appearance here took place at the theater March 17, 1902, when she played a round of Shakespearean characters, the principal of which was Rosalind in



VICTOR MORLEY AND BESSIE CLIFFORD

In "Three Twins," at the Salt Lake Theater Monday Week.

"As You Like It." The other strong members of Miss Allen's company, Mr. O'Neill, Henry Stanford, Fannie Addison Pitt, and F. C. Mosley, are all in the first grade, and have appeared here at various times in years past.

ORPHEUM'S NEW BILL.

"Dinkelspiel's Christmas," the Orpheum's headliner during the coming week, is one of those homey, wholesome bits of dramatic writing that touch the better side of human nature. It was written by George V. Hottel for a recent Lamb's club gambol in New York, and its success warranted the Orpheum circuit in giving it time. It tells the simple story of an episode in the life of a middle class German, his good wife and their son, Louey, of a disappointing outcome of matrimonial plans for the boy by the folk, through the secret marriage of the son, with a happy reconciliation brought about by the introduction of a wee baby grandchild and its pretty mother.

Tom Smith and the "Three Peaches" will present an offering called "The First Lesson," in which the vocal and dancing talents of the quartet are drawn upon liberally. The songs for this number were written by Joseph Hamel.

Waterbury Brothers and Tenny are a trio of music makers who combine comedy with pleasing musical efforts on legitimate as well as on novelty instruments.

The Five Alphas will offer a real novelty in hoop rolling and juggling. They perform a multitude of feats, all with marvelous speed and accuracy. Hyman Meyer, "The man at the piano," remembered as a feature of several road shows, will do his plan specialties, which he regards as one of the most artistic acts in vaudeville.

Lane and O'Donnell are two dare-devil, tumbling acrobats, who do a stunt they call "Looping the Bumps." That they come out alive is the most marvelous thing about the act.

Goff Phillips, a blackface comedian, will give a monologue with musical and dancing trimmings.

There will be the usual high class orchestral program under Willard Welles's direction, and new motion pictures.

"THE REGENERATION." Tonight ends the "Heidelberg" season at the Garrick, and next week Mr. Ingersoll announces what he considers the most powerful of his presentations as yet, "The Regeneration." The story is laid on the Bowery in New York, and opens in the home of a gang of toughs, of which Owen Conway is the leader. A slumming party visiting the place, is attacked by the thugs, when they are interrupted by Marie Deering, a settlement worker, who takes Conway in hand with a view to effecting his reform. He submits to her guiding care, and inevitably of course, falls in love with her. The big situation develops when one of his old pals tries to rob the girl and is shot dead, out of sympathy, by Conway. Out of this grows the climax and the self-sacrifice, when Conway refuses to allow the girl who is in love with him, to sacrifice herself.

Mr. Ingersoll will, of course, have the central role of the Bowery thief. There are a number of other strong

parts, which will be well distributed among the clever players of the company.

THE MISSION THEATER.

There will be a complete change of program at the Mission theater, commencing this afternoon, and some motion pictures will be seen that can not fail to please.

The feature of this week's bill will be "The Vampire," a picture dramatization from Sir Ed Burne-Jones's famous painting, and suggestions from that world-famous poem by Rudyard Kipling, each considered a peer in the literary and world of art.

The other pictures are, "The Ship's Husband," "Simple Charity," and a "Life portrayal," entitled "Jean Goes Fishing," a catchy and bright picture play that shows how Jean, the wonderful dog, fishes and does other things that seem almost human.

THEATER GOSSIP.

After a two-weeks' tour the company playing in Eugene Walter's "Boots and Saddles," has disbanded.

Alice Nielsen has returned from Europe and will shortly be seen in grand opera in Boston, where she will appear in "Madame Butterfly" and "Faust."

James K. Hackett tells of a young actor who was so modest that he inserted in all the dramatic papers an advertisement which read: "Engagement Wanted—Small part, such as dead body or outside shouts, preferred."

Eva Tanguay is about to show her talent for emotional roles by presenting a scene from "Leah, the Forsaken," in vaudeville. Let us hope that she will not be altogether forsaken by theater patrons when her offering is concluded.

Lily Langtry is to have the leading part in the next Drury Lane melodrama, which will have to do with the English navy and espionage. She is to appear at the famous London playhouse as a society wife-puller who furnishes secrets to spies.

A Berlin paper says that the peasant players who took part in the Passion play at Oberammergau have lately been paid off in full. Each received about \$60, or an average of \$1 a day. Those who took the leading roles received about \$5 a day.

It was in a remote theater, which gloried in a "clever" leading woman, that the manager from New York looked on approvingly. Finally he said to the local potentate, "Twelfth Night" would be a good play for this girl."

"Yes," said the local manager, rising to the bait of a good ideal. "Can't we get it?"—The New York Telegraph.

The leading ministers of New York city, have joined in the chorus of approval voiced by press and public for Klaw & Erlanger's production of "Rebecca of Sunnybrook Farm," at the Ro-

public theater in that city. Kate Douglas Wiggin, the author, gave an invitation matinee for the clergy and educators, which was a remarkable gathering.

"In the early part of February," said David Belasco, recently, "David Warfield will be seen in a new play. It has to do with a universal subject, but one which has never been treated for stage purposes. I look upon it as the greatest effort of my career. Warfield will rest until his new play is ready. Miss Nance O'Neill and Miss Frances Starr will have new vehicles next season."

Nat C. Goodwin, who is appearing this season under the management of Klaw & Erlanger in the comedy, "The Captain," by George Broadhurst and C. T. Dazzy, is at work on his comedy. At present he is writing a chapter on his recollections of the late Joseph Jefferson, with whom he was associated for a long time. He will also devote chapters to other famous players and the interesting persons he has met in his long and varied career.

"When Jack and the Beanstalk" is done at Drury Lane as the Christmas pantomime, it will be done at the giant of the occasion is one Roosevelt Roosevelt, who, in a struggle with Jack, is precipitated from the top of the beanstalk into Fleet Street. From his pocket there emerge lions, tigers and other big game, likewise the kings, queens and presidents of the world. There is a large contingent of boy scouts in this pantomime. "London letter in New York Clipper."

Fred C. Whitney, formerly an American producer, has transferred himself and his endeavors to London because the English arrive at independent conclusions when they judge plays. This is shown by the production of "The Chocolate Soldier," which was a success in London, although it had previously been extremely popular in New York. This proves beyond a doubt, he says, that the English will applaud what they like, despite the fact that somebody else likes it also.

Henry W. Savage's gallantry to Miss Sarah Bernhardt in giving gratis to that famous actress the right to play "Madame X" during her forth-



VIOLA ALLEN.

At the Colonial Theater, Friday and Saturday, November 18 and 19.

Rip Van Winkle in New Guise

London Dramatic Letter.

(Special Correspondence.) LONDON, Oct. 23.—Cyril Maude is brimming over with enthusiasm regarding the new version which the American author, Austin Strong, has written for him on the subject of "Rip Van Winkle." The scenic models are ready now, and I have had an opportunity of inspecting them. They certainly look very effective. The piece is in three acts and no fewer than seven scenes, thus differing substantially from the original adaptation which Dion Boucicault touched up for him. The characters also are much altered. Although he retains all his kindly and genial attributes, Rip is no longer the drunken ne'er-do-well of former days. In the hands of Austin Strong he becomes in the first act a sunny-natured, happy-go-lucky youth without a particle of evil in his composition. Rip, as he will be represented by Cyril Maude, is not the far-from-proud possessor of a shrewish wife, but a young bachelor who has fallen in love with the prettiest girl in the village. Consequently he is not driven from home by his indignant spouse, her patience at last exhausted by his conceits. "Henry VIII" will certainly not want a successor before the end of January, if even then. Alfred Noyes' fantastic Christmas play, "The Forest of the Night," which, therefore, have to be held over for a later opportunity. At one time Tree thought of producing it at another West End theater, but this intention he has abandoned. His present idea is to follow "Henry VIII" with Louis N. Parker's historical drama dealing with the career of the great English adventurer, Sir Francis Drake. Tree recognized, however, that he himself is not suited, either by personality or temperament, to the principal part, and the difficulty is to find some one fitted to undertake it. With this view he has approached two leading men, Oscar Asche and Robert Lorraine. The first has a success with Count Hannibal at the New theater and naturally he is by no means inclined to turn his back upon his present good fortune. Lorraine, on the other hand, asks a salary of a thousand dollars per week, and this is a figure considerably in excess of what Tree cares to give. So the matter stands for the moment; how the problem will be solved must be left to time to show. Tree is really anxious to try his luck once more in America, but unless he can get an adequate substitute for his Majesty's during his absence, he will have to give up the project.

out of it. In that event he talks of keeping "Rip" for next fall, believing that the height of Coronation year is hardly the best moment for its presentation. Personally I am disposed to disagree with him. May and June may confidently be relied on to witness an enormous influx of visitors into London, and the general impression is that the theaters will be crowded to excess. Maude has, however, what he considers another trump card up his sleeve, namely, a partially modernized edition of "Cinderella," which he will submit about Christmas at a series of matinees. Should "Cinderella" prove the popularity of "A Single Man" give signs of exhaustion, he will slip "Cinderella" into the evening bill. I say "partially modernized" because the author, Leo Trevor, has placed the action of the story in 1770, the powder and puff period, which should afford ample scope for the actors and the set designers. Naturally there will be no "red-nosed comedian" in the piece; even the two ugly sisters are to be shorn of their traditional characteristics. The author's aim, in short, has been to bring into relief only the more graceful and picturesque points in the old nursery legend.

At His Majesty's, Beerholm Tree is still on the crest of the wave of success. "Henry VIII" will certainly not want a successor before the end of January, if even then. Alfred Noyes' fantastic Christmas play, "The Forest of the Night," which, therefore, have to be held over for a later opportunity. At one time Tree thought of producing it at another West End theater, but this intention he has abandoned. His present idea is to follow "Henry VIII" with Louis N. Parker's historical drama dealing with the career of the great English adventurer, Sir Francis Drake. Tree recognized, however, that he himself is not suited, either by personality or temperament, to the principal part, and the difficulty is to find some one fitted to undertake it. With this view he has approached two leading men, Oscar Asche and Robert Lorraine. The first has a success with Count Hannibal at the New theater and naturally he is by no means inclined to turn his back upon his present good fortune. Lorraine, on the other hand, asks a salary of a thousand dollars per week, and this is a figure considerably in excess of what Tree cares to give. So the matter stands for the moment; how the problem will be solved must be left to time to show. Tree is really anxious to try his luck once more in America, but unless he can get an adequate substitute for his Majesty's during his absence, he will have to give up the project.

From my friend, Joseph de Coudurier,



SCENE FROM DINKELSPIEL'S CHRISTMAS.

Hubert's Clever Comedy Which Will be Given at the Orpheum All Next Week.

coming farewell tour of America is another evidence of the cordial good will obtaining in the world of the stage. Miss Bernhardt offered to pay roundly for the privilege, but Mr. Savage preferred to have her accept it as a token of his appreciation of her art. Miss Bernhardt has agreed to give a special matinee performance for the benefit of each of the three distinguished actresses playing this role in the Savage companies. It is probable that one will take place in New York, another in Boston and the third in either Denver or San Francisco.

The London correspondent of the Paris Figaro, I have received the interesting bit of news that he has just completed a translation into French of a drama written by an American author, John de Kay, on the subject of Judas Iscariot, and that Sarah Bernhardt will produce it in New York, early in January with herself in the title part. It seems as if one is never to hear the last of the astonishing doings of this wonderful woman. Fancy her burning to appear in the role of the traitor-possessed! I have as yet no particulars of the new piece, but I cannot doubt that the author has made the most of his final scene in which Judas goes forth to hang himself. It is not, of course, the first time that Sarah has impersonated one of the sterner sex. In "L'Aiglon" she gave us the young duke of Reichstadt and her rendering of Hamlet is well known. But Judas!—that is quite another proposition. As it happens, the famous actress has Jewish blood in her veins and one can easily understand how, particularly in its racial aspects, such a character would possess peculiar fascinations for her. On the other hand, the subject bristles with difficulties and I rather bristle with difficulties and I rather bristle with difficulties in what manner these have been overcome by the during author.

The death of the queen's brother, Prince Francis of Teck, has affected business at the theaters somewhat. But the depression is hardly likely to prove lasting. It made, however, an unlucky moment for the production of a Queen's of Victoria's new venture, a three-act comedy called "Mrs. Skeffington," by Cosmo Hamilton. The piece may just contrive to hold its own until the end of Victoria's reign, which terminates in December. Thereafter H. B. Irving returns to the Queen's for a short season to appear in young Geo. Bancroft's play founded on A. E. W. Mason's novel "Clementina." Among imminent productions are Laurence Irving's "The Unwritten Law," at the Garrick, Gertrude Kingston's new program at the Little Theater, Arthur W. Mason's "The Quaker Girl," and an event of real importance, George Edwards's re-opening of the reconstructed Adelphi with J. T. Tanner and John Charleson's musical comedy, "The Quaker Girl."

I am happy to say that the improvement in Stanislaus Strange's health is so marked that he has intimated his intention of being present at today's matinee of "The Chocolate Soldier," the Lyric. You may remember that a few days before the first London performance of that piece he was suddenly struck down by a paralytic stroke at the close of a long and tiring

rehearsal. For some little time his life was despaired of. Slowly, though surely, he has regained his strength, however, and it is with the liveliest satisfaction his many friends now learn that he is well enough to be about again.

It was to be supposed that the Countess von Arnim's "Princess Runs Away"—it was called "The Cottage in the Air" in America—would finish its run at the Haymarket by December, when "The Blue Bird" is to be revived there, but the house continues as crowded as when the play was put on in June, and it has been decided to transfer it to another theater when "The Blue Bird" comes on. Princess Kropotkin is making a Russian version, and Washburn Freund is putting the comedy into German, and a No. 2 company is on tour in the provinces.

Ernest Schelling and John Powell, the American pianists, have been making great headway over here lately. Powell made an unusual furor the other night at his first concert here after his summer vacation in America. Schelling made his first appearance at the Leipzig Gewandhaus Orchestral concert on Thursday night and according to a telegram received in London from Nisch himself made a "tremendous success." He also takes Paderewski's place at the Chopin Centenary at Leipzig this week, Paderewski being still too unwell to play.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

THE MORMONS AND THE THEATER.

An interesting compilation forming the history of theatricals in Salt Lake, by the late John S. Lindsay, for sale at the Deseret News Book Store. Price 50c.

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SCENE FROM THE TIME, THE PLACE AND THE GIRL